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about its chief characteristic, the genuine productivity? What lasting work has Faust done when one leaves out the work along the ocean dikes, which falls in the time of his degeneration? It may be that Goethe at one time wished Faust to develop into a Türck-genius. In some passages (ll. 1663, 1750-59 and others) Faust is filled with a vague impulse to throw himself into a life of work and activity; but he is without any resignation; he expects pain and pleasure, happiness and sorrow.

Türk offers a nice solution of the difficulty in the fifth act of the second part. On the other hand the poetical beauty of Faust's last words would militate against the theory of his spiritual degeneration. No *Philister* speaks like that.

Nowhere does Türk's lack of historical sense and philosophical acuteness become more conspicuous than when he identifies his classification of mankind with that of Spinoza. He refers to Spinoza's saying: the more active a thing is, the more perfect it is and the more reality it possesses. But what does Spinoza mean by activity? Surely not Türk's genuine productivity. According to Spinoza the human mind is active when it has adequate ideas; all its passion consists in confused ideas. The essence of the mind is thought; volition is not only dependent on cognition, but at bottom identical with it. The highest good and the highest blessing is the knowledge and love of God, the *amor dei intellectualis*. In short, Spinoza's ethics is intellectualistic; his ethical ideal corresponds to the third element in Türk's definition, to the recognition of the Eternal which, as has been pointed out, is only of secondary importance in Türk's conception of genius.

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*Geschlechtswandel der Substantiva im Deutschen mit Einschluss der Lehn- und Fremdworte.* Von Dr. phil. Albert Polzin. Hildesheim, Gebr. Gerstenberg, 1903.

The origin of grammatical gender and the changes in gender are having a revival of interest. Polzin's book is a distinct contribution to gender-change in German, but its value might perhaps have been increased, at least in a comparative way, if the author

had had access to what has been published in English on the general subject of gender and gender-change. It is of course possible that he is acquainted with some of the earlier of these publications, and that his failure to mention them is due to a belief that they do not directly bear upon the phase of the subject discussed by him. Among the articles in English that touch the matter more or less closely, and that have been published in the last few years, may be mentioned here in chronological order the following : Wheeler, *Grammatical Gender, The Classical Review*, III, 390-392, 1889 ; Brugmann, *The Nature and Origin of the Noun Genders in the Indo-European Languages*, New York, 1897 ; Wheeler, *The Origin of Grammatical Gender*, vol. II, pp. 528-545, of this *Journal*, 1898 ; Dodge, *Gender of English Loan Words in Danish, Americana Germanica*, II, 27-32, 1898 ; Wilson, *The Grammatical Gender of English Words in German, Americana Germanica*, III, 265-283, 1899 ; Fraser, *A Suggestion as to the Origin of Grammatical Gender, Fortnightly Review*, LXXIII, 79 ff., January 1900 ; Florer, *Gender Change from Middle High German to Luther, as seen in the 1545 Edition of the Bible, Pub. Mod. Lang. Assoc. America*, xv, new series VIII, 442-491, 1900 ; Flom, *English Elements in Norse Dialects of Utica, Wisconsin, Dialect Notes*, II, Part IV, 257-268, 1902 ; Flom, *The Gender of English Loan-Nouns in Norse Dialects in America*, vol. v, pp. 1-31, of this *Journal*, 1903 ; Stefánsson, *English Loan-Nouns used in the Icelandic Colony of North Dakota, Dialect Notes*, II, Part v, 354-362, 1903.

Polzin reviews first the opinion of Grimm as to the cause of change of gender, who maintained that it lies mainly in the history of inflection and in arbitrary fancy. Polzin grants the influence of inflection, but to attribute gender-change to fancy, he says, is to give up the problem. The case of foreign words, according to Grimm, confirms the influence of inflections, derivative endings, and meaning in determining gender. Polzin sees no serious objection to this, and with regard to the influence of meaning, he quotes from Michels to the effect that in a search for fully identical meanings one will not meet with much success, but that one must rather be satisfied with a relationship in meaning which is often supported by a similarity in sound. He then reviews the theory of Michels as to change in gender, who attributes it largely to association, and

makes the two divisions: association in sound and association in meaning. He accepts in the main Michel's views, but would give more prominence to similarity in sound. In fact, Polzin's book is really an exposition of a theory of gender-change based upon similarity of sound, or "rhyme-association", as the author chooses to call it. In M. H. G. we find *diu spange*, *diu stange*, *diu zange*, with *der slange* and *daz wange*. Every unprejudiced scholar must grant, Polzin declares, that rhyme-association has been the determining element for the N. H. G. *die Schlange* and *die Wange*. This contention is strengthened by the fact that these five words have not the remotest connection in meaning; compare also the Latin *fructus* (m), M. H. G. *diu fluht*, *diu suht*, *diu zuht* and M. H. G. *diu vruht*. The author agrees with the principle laid down by Paul (*Prinzipien der Sprachgeschichte*<sup>2</sup>, pp. 219 ff.) and emphasized by Michels, namely, that the loss of inflection is only negative as regards change of gender, that is, it shows simply that the gender of a word becomes uncertain, but by it we cannot demonstrate why a certain feminine may become masculine and not neuter. This is just the point where rhyme-association can often put us on the right track.

The author now discusses the subject from the psychological side. That certain sounds leave in the brain their own impression, which may be quite independent of the meaning, is undisputed. Further, that rhyme-association is a very strong association is quite obvious. Now, when the sound *-ange* in *Schlange* and *Wange* is heard, it unconsciously suggests such forms as *Spange*, *Stange*, and *Zange*. The meanings of the words do not distinctly present themselves to the mind, and therefore the disagreement in meaning cannot prevent a grouping or association. The sound *-ange* in *Schlange*, *Spange*, *Stange*, *Wange*, and *Zange* is subordinate, just as the idea *Baum* is subordinate in the names of the individual trees as *Eichbaum*, *Apfelbaum*, *Birnbaum*. Following out this line of argument, we may incidentally explain the independent appearance of rhyme among different nations, which is certainly not merely a product of art, but it has its foundation in the organism of the human brain.

In the German language alone this theory of rhyme-association might indeed meet some difficulties, but certain foreign words come to our assistance. They show beyond a reasonable doubt in some typical cases how very effective rhyme-association is in German.

The French *étiquette*, f., appears in German as *die Etiquette* and *das Etiquett*. Of course, we could say *die Etiquette* with *die Sitte* (formerly *der site* though) and *das Etiquett* with *das Schild* (formerly *der schilt*), but why not *die Etiquett*, *das Etiquett* or *die Etiquette*, *das Etiquette*? The explanation appears under two heads: (1) the German feminines ending in *-ette*, and (2) the German neuters ending in *-ett* (*Bett*, *Brett*, *Fett*). But why these loan-words are sometimes borrowed as neuters with the ending *-ett* and sometimes as feminines with the ending *-ette*, cannot be determined in individual cases. There are, however, two general influences which affect each other; on the one hand, persons unacquainted with French, on the other, French-speaking scholars. Compare, for instance, the popular forms *Fabrike* and *Musike* with *Fabrik* and *Musik*. Another interesting case is *die Tapete* (*Drommete*, *Muskete*, *Rackete*) and *das Tapët* (*das Beet*).

We have been dealing with loan-words with endings that found existing rhyme-forms in German, but now such phenomena as *le cigar* > *die Zigarre* and *le group* > *die Gruppe* prove what an important criterion the matter of rhyme is. Masculines in *-ar* and *-upp* (except *der Trupp*, probably from Low German *de tropp*) did not exist in German. Therefore, the feminines in *-arre* (*Darre*, *Barre*, *Schmarre*, *Schnarre*) and those in *-uppe* (*Suppe*, *Kuppe*) attracted these words to themselves in ending and in gender, and hence we have *die Zigarre* and *die Gruppe*.

The loan-words with the ending *-age*, which in French are masculine (except *la rage*) but feminine in German, have presented great difficulties. The rhyme-association of the *-age* with such words as *Frage*, *Klage*, *Sage*, seems to Polzin less probable than an association with words ending in *-asche* (*Flasche*, *Masche*, *Tasche*). Both these views seem to me rather far-fetched, and they are not supported by any evidence. Polzin thinks that possibly the simple ending *-e* fixes the gender. He presents some material on this point, but we have not time to discuss it here. His conclusion in brief is that loan-words of French origin show clearly, so far as choice of gender in German between masculine and feminine is concerned, that even to the most recent time rhyme-association has been very active in determining gender.

To help to prove his general theory of rhyme-association, Polzin draws attention to the suggestiveness of rhyme, even in verbs, by

quoting certain colloquial forms, as *jagen*, *jug*, suggested possibly by *schlagen*, *schlug*; *kaufen*, *kief*, suggested by *laufen*, *lief*; *laufen*, *geloffen*, suggested by *saufen*, *gesoffen*. I quote this view for what it is worth. Several examples of *geloffen* dating back to the fourteenth and fifteenth centuries may be found in Lexer's *Mittelhochdeutsches Handwörterbuch*, I, col. 1967.

In addition to rhyme-association, accentuation has its influence in fixing gender. As illustrating a remarkable agreement in this respect, Polzin mentions *das Fagott*, *Komplott*, *Kompott*, *Schafott* together with the M. H. G. *daz gebot*, which even to the present day in colloquial speech in North Germany is pronounced *das Gebott*.

The author devotes a few lines to words that assume two genders with a difference of meaning, and concludes that such distinctions are the product of "over-wise grammatical pseudo-learning." Hempl takes a sounder view of the matter when he explains that the "grammarian formulated the distinction" which originated among the people of different sections (cp. Hempl's article on *Der See and die See* in this *Journal*, vol. I, pp. 100-101).

The transition from O. H. G. to M. H. G. is not marked by such a great change in gender as the period of transition from M. H. G. to N. H. G. In many words the change does not begin until the M. H. G. period. Polzin sets forth two reasons for this difference: (1) The lengthening of short vowels in accented syllables and the development of long vowels into diphthongs; and (2) the ever increasing influence of Middle German and Low German.

The accompanying lists of words that have changed gender cover fifty-seven pages of the book. They are based upon Kluge's *Etymologisches Wörterbuch*, and are arranged in chronological order by the usual periods, O. H. G., M. H. G., and N. H. G. The author confesses (page 14) to an overworking of the rhyme-association theory. Florer's lists, which of course deal with only one period, are much more clearly subdivided, and they possess the additional advantage of an index.

The book is well printed. I noted one misprint, on page 7, line 15, for *wie* read *wir*. As said, the work is a distinct contribution, and the theory of rhyme-association will bear further investigation.

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